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COLUMBIAN EXPOSITION
CONCERTS.

May 18 and 19.—Boston Symphony Orchestra. Music Hall.
June 2, 8 and 9.—Festival by representative choral societies of the Eastern States, three concerts in Festival Hall; massed chorus of 1,000; orchestra of 200; organ and eminent soloists.
June 7.—Soloists, "Festo Accentibus Christe," Bach, "Israel in Egypt," selections, Handel.
June 8.—"Elijah," Mendelssohn.
June 9.—"Hilf mir," cantata, opus 50, A. Becker; "Moses," selections, Beethoven; "Vergil," quintet, chorus from Act II, "Die Meistersinger," Wagner.
June 10.—Indianapolis Musical Association, conductor, F. S. Abrams; and Cleveland Vocal Society, conductor, Alfred Arthur; Music Hall.
June 10.—St. Paul and Minneapolis Choral Association; conductor, N. A. Baldwin; Music Hall.
June 11, 21, 23.—Festival by representative choral societies of the Western States; three concerts in Festival Hall; massed chorus of 1,500; orchestra of 600; organ and eminent soloists.
June 11.—"Venetian Jollities," Handel; "Saint Paul," first part, Mendelssohn.
June 12.—"A Straggling Song," Bach; selections, Wagner.
June 13.—"Judas Macabreus," selections, Handel; "Requiem Mass," selections, Beethoven.
June 14.—Performances in Music Hall of Brahms, "A German Requiem," by Cincinnati Festival Association; Mr. Theodore Thomas, conductor.
June 21.—Concert of Music by Arion Society of Brooklyn, N. Y.; conductor, Arthur Tadeo.
June 7, 8, 10.—Concerts in Music Hall by New York Liederkreis Society, Heinrich Zollner, conductor.
July 10, 12, 14.—Festival by representative choral societies of the Western States; three concerts in Festival Hall; massed chorus of 1,500; orchestra of 200; organ and eminent soloists.
July 10.—"Venetian Jollities," Handel; "Saint Paul," first part, Mendelssohn.
July 11.—"A Straggling Song," Bach; selections, Wagner.
July 12.—"Judas Macabreus," selections, Handel; "Requiem Mass," selections, Beethoven.
Note.—For the festivals June 7, 9, June 11-23, and July 12-14, Edward Lloyd, tenor, of London, has been engaged.
July 19-22.—Concert in Festival Hall by American Union of Swedish Societies.
July 23-28.—Festival by United Scandinavian Societies in Festival Hall.
THEODORE THOMAS, Musical Director.

OF INTEREST TO TEACHERS.

We present the following list of graded pieces for teaching. These pieces are of a light and pleasing character; just the thing for people who must be given something attractive, and at the same time progressive.
Any of them may be played in exhibitions and concerts with gratifying effect.
Grade 2, without octaves: "Merry Sleigh Ride," Ronold, Sides; "Edie's Favorite Schottische," Sides; "Posthorn Tunes," Behr; "Peep-o'-Day," Walz, Rochow; 35 cents each.
Grade 3 to 4 "Childe's Arrows," Walz, Rochow; "Pond Lilies," Polka, Sides; "My Darling," York, Sides; "My Regiment," March, Anderson; 35 cents each.
Grade 3, "Ideal's Waltz," Beckman; "Joyful Promenade," Behr; 35 cents each.
Grade 3, "Echoes of the Woods," Walz; "Shower of Ribbons," Brönsiger; 25 cents each.
Grade 4 to 5, "Cordons Elegance," Quickstep, Schlichter; "Southern Jollification," Plantation Scene, Kunkel; "German Triumphal March," Edition of Saton, Kunkel; "Love's Token," March—Waltz, Drysdale; 40 cents each.
Grade 4, "Heather Bell's Polka," Kunkel; "Under the Rainbow," song poem, Anheuser; "Aeolian Whispers," Anheuser; 35 cents each.

PADEREWSKI AS AN ARTIST.

In supremacy of ability the position of Paderewski is so assured, says *Press & Review*, that it stands unquestioned either by the public or by those of his brother artists whose talents and genius have already been acknowledged. Paderewski is at the head, and his playing is a standard by which the playing of others will be judged. The intelligence of his interpretation, the brilliancy of his execution, the unparallelled ease and finish of his style, the astonishing extensiveness of his artistry, and his poetic aspect, all combine to form an artist without peer in the happy combination of qualities which make, in his line of art, the man of the epoch. It is only such a peculiarly gifted artist who could take hold of the public heart as Paderewski has done. The vast crowds which flock to his recitals could not have been gathered merely by artificial management. Behind this important adjunct there must have been the great basis of superiority which in the artist in whose behalf this management was exerted.

The style of Paderewski is a model for all pianists. It is utterly free from exaggeration or pretense. The pianist moments of many other players, the excited raising of the hands, the various mannerisms which so often arouse irritability, or even contempt, are entirely foreign to this great artist. His simplicity of manner, his grace and ease at the keyboard, are but a few of the character of the man.

Decker & Son, Chickering & Sons, Braumüller & Co., Newby & Evans, McPhail Piano Co., Decker Bros., Steinhilber & Sons, Wm. Krieger & Co., Heston Bros. and Geo. Strick & Co. are among those who will not exhibit at the World's Fair.
Patti will tour next winter under the management of Mr. Max Meyer.

CITY NOTES.

The Historical Soiree Musical, given at Lafayette Park, M. E. Church, was so successful that a repetition of the program will be given on the 20th inst. at the same place. Mr. Louis Hammerstein is the pianist.
Invitations are out for the marriage of Mrs. Emma C. Allich to Mr. G. Frank Towley, the well-known tenor. Wednes day evening, the 20th inst. at 8 o'clock, Church of the Holy Trinity. Mr. Towley has the best wishes of a host of friends.
Fritz Geth, the solo violinist of the Grand Opera House, received a flattering offer for engagement from the Tins, Thomas Orchestra. Mr. Geth, however, has decided to remain in St. Louis, much to the satisfaction of the Grand Opera House and his many admirers.

A new String Quartet by Tschakowsky has been performed for the first time in St. Petersburg. It is considered one of the most mature works by the Russian master.

Are you looking for some fine concert numbers. Here are a few: "On Blooming Meadows," waltz, Rive King; "Vive la Republique," grand fantasia, Kunkel; "Bubbling Spring," tone poem, Rive King; "Alpine Storm," a summer idyl, Kunkel. These are effective and beautiful compositions, price one dollar each.

A Musical and Physical Culture entertainment was given at St. Vincent's seminary on the 18th ult. under the direction of Mrs. M. E. Lodum. The affair was a delightful success and reflected much credit upon Mrs. Lodum. Southern Jollification, piano solo, by Kunkel, played with wand movements made a decided hit.

Louis Hammerstein participated in the historical Soiree Musical given at Lafayette Park, M. E. Church.

The Chicago Concert company will give two concerts under the direction of Theodore Thomas, Thursday, April 6th, and Friday, April 7th, at the Grand Music Hall, Exposition Building. Tickets \$1.00 and \$0.50 a piece.

Theodore Spiering, the young violinist, was the soloist at the Fourteenth concert given under the leadership of Theodore Thomas, at the Auditorium, Chicago. He played "Fantasie," Op. 17, by Schumann, and was highly praised by the local press.

"Ruth and Boaz," Cantata by E. A. Andrews, which was given recently at Memorial Church under the direction of Miss Carrie Vollmar, will be repeated in May for the Y. M. C. A. Under Miss Vollmar's able direction, the Cantata is a splendid success. Among the principle is Miss Julia Vollmar, the well-known soprano.

The Celebrated Sohmer piano is now represented in St. Louis by the Roerber Piano Co., 1108 Olive St. The Sohmer piano takes rank as one of the best of the French manufacture. It possesses in the highest degree the qualities that make the perfect piano. It received the first prize at the Centennial exhibition, Philadelphia, and at Montreal, Canada.

A splendid concert was given under the direction of A. G. Rolyn, at Music Hall, for the benefit of the German Protestant Orphan Aid Societies. Mr. Rolyn was only seconded by Miss Eugenie Dueschke, Miss Brannon, Mr. Brick and Mr. Miles.

"KIMBALL

INDORSED BY

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MAJOR AND MINOR.

Certain charges having been made against the Vienna pianist Loecheritz, impeaching his ability as a teacher, his most distinguished pupils came out in his defense. Paderewski declares that the stories about Loecheritz's method being bad and bringing disastrous results to his pupils are utterly false; nor does he treat his scholars in a despotic manner. Paderewski adds that he is proud to admit that he was a pupil of Loecheritz, whose fifty years of a glorious career really need no defense. This strong testimony ought to settle the matter.

The following is the official list of the salaries received by some of the bright particular stars of the Imperial Opera at Vienna. First tenor, Winkelmann, 5,000 francs (\$13,000); Herr Van Dyck, 4,000 fr. (\$10,000); Frau Morina and her successor Frau Kafatzky, 30,000 fr. (\$75,000) each; and Frau Schlegel, 30,000 fr. (\$75,000).

The Metropolitan opera house, New York, was sold at one time to James M. Roosevelt for \$1,025,000, the exact indebtedness of the company.

The pianist Rafael Joseffy has engaged to travel with the Danvers Symphony Society in the spring of 1903.

A beautiful complexion is more to be desired than great riches. That is why all the ladies in society are using Dr. McClellan's Soap.

Two interesting recitals were given at the Forest Park University recently. One was by the pupils of Prof. Krueger who are in the third and fourth grade. The young ladies acquitted themselves very well, and deserved the praise bestowed upon them by the visitors. The other was an excellent recital given by the pupils of Miss Powell, which was crowded to be of an perfect merit throughout. Such events as these prove conclusively that this institution does nothing but first-class work.

Miss Letitia Fritsch, the pianist, being soprano and vocal teacher, has established a very large class of pupils in a comparatively short time. Her work is thorough, and her pupils are exceedingly satisfied with their very rapid progress.

When you want an umbrella, go to *Miss Lillian Fritsch*, 211 N. Sixth Street, maker of umbrellas, parasols and raincoats. Their goods are the best, and prices the lowest. The newest fashions and styles in stock.

Miss Mary Wilkinson Harlan, the vocal teacher, is meeting with much success in her classes. She is the method taught by the St. Louis Conservatory of Vocal Music. Pupils may address her at 377 Washington Avenue.

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"Two years ago I was troubled with salt-rheum. It was all over my body, and nothing the doctors did for me was of any avail. At last I took four bottles of Ayer's Sarsaparilla, and was completely cured. I can sincerely recommend this medicine to others, and consider it a splendid blood-purifier."—Justin S. Bart, Upper Kewick, N. B.

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Lace Store.	Linen Goods Store.	Shawl Store.
Trimming Store.	Silk and Velvet Store.	Underwear and Corset Store.
Gents' Furnishing Store.	Dress Goods Store.	Children's Clothing Store.
Handkerchief Store.	Paper Pattern Store.	Quilt and Blanket Store.
White Goods Store.	Art Embroidery Store.	Upholstery Store.
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Twenty-five Studies.

Allegro ♩ = 100 to ♩ = 126.

Duvernoy-Buelow Op. 176.

3

Practice this study, at first, with the upper fingering for the right hand and with the first (solid chord) bass. When the exercise has been mastered with the first bass, use the second bass, which gives more variety and offers finger practice, while the first has given wrist exercise. Then the lower fingering for the right hand should be used with either bass.

This second (lower) fingering gives special and very necessary practice to the much neglected fourth finger. It must, however, be left to the judgement of the teacher, whether, considering the age, advancement and ability of the pupil, the second fingering should be practised forthwith, or at a later period.

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979-14

4 *Moderato.* ♩ - 100 - ♩ - 132.

2.

Musical score for piano (2.). The score consists of two systems of grand staves (treble and bass clef). The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The tempo is marked 'Moderato' with a metronome indication of 100-132. The key signature has one flat (B-flat). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and a repeat sign.

Moderato. ♩ - 100 - ♩ - 132

3.

Musical score for piano (3.). The score consists of two systems of grand staves. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The tempo is marked 'Moderato' with a metronome indication of 100-132. The key signature has one flat. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and a repeat sign.

Moderato. ♩ - 100 - ♩ - 132.

4.

Musical score for piano (4.). The score consists of two systems of grand staves. The first system contains measures 1 through 12, and the second system contains measures 13 through 24. The tempo is marked 'Moderato' with a metronome indication of 100-132. The key signature has one flat. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, often beamed together. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and a repeat sign.

Repeat from beginning to Fine.

1 4 2 4 1 5 2 5 1 4 2 4 1 5 2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

cres. *sempre* *cres.* *f* *ff*

5 1 2 1 5 1 3 1 5 1 2 1 5 1 3 1

Allegro moderato. ♩ - 100 - ♩ - 132.

Musical score for "The Merry Widow" (Act II), featuring a piano accompaniment. The score is written for piano (p) and includes a section marked "CREN." (Crescendo). The tempo is marked "Allegretto". The key signature is one flat (B-flat major or D minor). The score is divided into measures, with fingerings indicated by numbers 1-5 above the notes. The piano part is marked with a forte (f) dynamic.

6. *dolce. cantabile.*

Fine.

Repeat from the beginning to Fine.

7. *Moderato. ♩ - 100 - ♩ - 132.*

Fine.

Repeat from the beginning to Fine.

Cantabile. ♩ - 88 - ♩ - 112

7

8. *dolce.*

f marcato.

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

9. *p* *cres.* *p* *cres.* *cres.*

p *cres.* *cres.* *cres.* *f* *f*

f *p* *cres.* *cres.* *cres.* *f* *f*

Andantino. ♩ - 88 - ♩ - 112.

10.

Fine.
p
cres.
cres.
f
p
cres.
cres.
p

Repeat from the beginning to Fine.

Moderato. ♩ - 100 - ♩ - 132.

11.

mf
cres.
cres.
f
ff
ff

Repeat from the beginning to Fine.

Moderato. ♩. - 80 - ♩. - 112.

9

12 *dolce leggiero.* *cres. dim. dim.*

dolce leggiero.

dim.

dolce leggiero. *cres. cres. dim. dim.*

dim. e ritard.

10 *Allegro comodo. ♩ - 100 - ♩ - 132.*

13

Repeat from the beginning to Fine.

Allegro moderato. ♩ - 100 - ♩ - 132.

14

Andantino. $\text{♩} = 88$ $\text{♩} = 112$

11

15.

Fine.

Repeat from the beginning to *Fine.*

Allegretto. $\text{♩} = 100$ $\text{♩} = 132$

16.

p

cres.

cres.

dim.

dim.

This etude should be practiced with both of the fingerings indicated.
The lower will be found especially useful for the development of the fourth and fifth fingers.

17.

leggiere.

Fine.

cres.

f

p

Repeat from the beginning to Fine.

Allegretto. $\text{♩} = 112$ $\text{♩} = 152$.

18.

p

f

Fine.

f marcato.

p

f

dim.

Repeat from the beginning to Fine.

Andante. ♩ - 100 - ♩ - 132.

19

dolce.

13

Fine.

Repeat from the beginning to *Fine.*

Allegro comodo. ♩ - 100 - ♩ - 132.

20

mf

21

22

Allegretto ma non troppo. ♩ - 100 - ♩ - 132.

22

23

Allegretto. ♩ - 80 - ♩ - 112.

23

Repeat from the beginning to Fine.



Allegretto. $\text{♩} = 100$ - 132.



Fanfare. ♩-84 ♩-112.

25

The musical score consists of seven systems of staves. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system includes a *dim.* (diminuendo) marking. The third system includes a *simili.* (simile) marking. The fourth system includes a *dim.* marking. The fifth system includes a *simili.* marking. The sixth system includes a *dim.* marking. The seventh system includes a *dim.* marking and a *sempre dim.* (sempre diminuendo) marking. The score is written for piano and includes various musical notations such as slurs, accents, and fingerings.

SERENADE.

To Mrs. Laura Hightleyman

Con Allegrezza. ♩ = 120.

I

E. R. Kroeger, Op. 23.

mf cantando.

cres.

mf a tempo.

riten.

mp

The *P*^h signify Ped.

1122 - 5

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Ped

5

molto cresc.

mf

dim.

mf

mf

dim.

mf

dim.

largamente

a tempo.

ritard.

diminuendo.

Musical score for "The Merry Widow" waltz, measures 1-8. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is primarily quarter notes. Pedal points are indicated by asterisks below the bass line notes. The piece concludes with a forte (f) dynamic marking.

dimin. cresc. f

Ped. Ped. Ped. Ped. Ped. Ped. P P Ped. Ped. Ped. Ped.

[illegible][illegible][illegible]

FANDANGO.

SPAIN. ~~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace $\text{♩} = 96$.

The musical score is written for piano and bass. It consists of five systems of staves. The piano part is on the upper staff, and the bass part is on the lower staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Molto vivace' with a metronome marking of 96. The score includes various musical notations such as trills, ornaments, and triplets. Pedal markings are indicated throughout the piece.

1490-4

Copyright, Kunkel Bros. 1902.

Musical score for piano, consisting of six systems of grand staves (treble and bass clef). The notation includes various note values, rests, and dynamic markings. Pedal points are indicated by "Ped." with a star symbol. Fingerings are shown with numbers 1-5. Some measures have a "4" above them, possibly indicating a measure rest or a specific fingering. The piece concludes with a double bar line.

1480-4

Ossia.

The first system of the Ossia section consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a piano/organ duo, with the piano part on the upper staff and the organ part on the lower staff. The organ part includes numerous pedal markings, such as "Ped. 4", "Ped. 2", "Ped. 3", and "Ped. 5", indicating when to use specific pedals. The music is written in a key with one sharp (F#) and a 2/4 time signature.

The second system continues the musical piece. It features the same piano and organ duo arrangement. The organ part continues with pedal markings like "Ped. 5", "Ped. 4", and "Ped. 3". The melodic line in the top staff has some rests and is marked with "Ossia." at the beginning of the system.

The third system concludes the Ossia section. It maintains the piano and organ duo format. The organ part includes pedal markings such as "Ped. 5", "Ped. 4", and "Ped. 3". The melodic line in the top staff ends with a final note.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2. 1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1430-4

f Ped. * Ped. Ped. *

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

* Ped. * Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. Ped. Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

* Ped. Ped. * Ped. Ped. * Ped. Ped. *

MALAGA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski. Op.12. No.5.

Con spirito. 108.

Secondo.

The musical score is written for piano and bass. It begins with a tempo marking of 108 and a 'Con spirito' instruction. The first system shows a series of triplets in the right hand and a steady bass line. The second system introduces a 'pp' (pianissimo) dynamic in the bass. The third system features a 'ff' (fortissimo) dynamic and a 'subito' marking. The fourth system continues with a 'rinforzando' (rinf.) instruction. The fifth system shows a '140' tempo change. The piece ends with a final cadence. Pedal points are marked throughout the score.

MALAGA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski Op. 12. No. 5

Con spirito. 108.

Primo.

The musical score is written for piano and right hand. It begins with a tempo marking of 108 and a 'Con spirito' instruction. The piece is in 3/4 time and D major. The score is divided into six systems. The first system includes a 'grazioso.' marking. The second system includes a 'scherzando.' marking. The third system includes a 'f' (forte) marking. The fourth system includes a 'grazioso.' marking and a 'scherzando.' marking. The fifth system includes a 'rinforzando.' marking. The sixth system includes a 'Ped.' (pedal) marking. The score features numerous ornaments, slurs, and dynamic markings like 'f' and 'ffz'.

Musical score for the second system, featuring piano and organ parts. The score is written in G major and 3/4 time.

First System: The piano part begins with a forte (*f*) dynamic and a *remore marcato* instruction. The organ part provides harmonic support with sustained chords. Pedal points are indicated by "Ped." and asterisks.

Second System: The piano part continues with a *pp* (pianissimo) dynamic. The organ part features a *cres.* (crescendo) instruction. Pedal points are indicated by "Ped." and asterisks.

Third System: The piano part includes a *marcato* instruction and a *f* dynamic. The organ part features a *pp* dynamic and a *cres.* instruction. Pedal points are indicated by "Ped." and asterisks.

Fourth System: The piano part begins with a *a tempo* instruction and a *molto assai rit. un poco.* (very much ritardando a little) instruction. The organ part features a *molto fuoco* (very fire) instruction. Pedal points are indicated by "Ped." and asterisks.

Fifth System: The piano part continues with a *pp* dynamic. The organ part features a *f* dynamic. Pedal points are indicated by "Ped." and asterisks.

Sixth System: The piano part continues with a *f* dynamic. The organ part features a *f* dynamic. Pedal points are indicated by "Ped." and asterisks.

The score concludes with the number 24 and the page number 1405-6.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of six systems of music, each with a treble staff and a bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4.

System 1: The melody begins with a series of eighth-note patterns. The first staff has the instruction *sempre marcato.* The second staff has *pp* and *r.h.* (right hand). Pedal marks (Ped.) are present under the first, second, and third measures.

System 2: The melody continues with similar eighth-note patterns. The first staff has *cres.* and *f marcato.* The second staff has *pp* and *r.h.* Pedal marks are present under the first, second, and third measures.

System 3: The melody continues with similar eighth-note patterns. The first staff has *cres. assai.* and *rit. un poco.* The second staff has *pp* and *r.h.* Pedal marks are present under the first, second, and third measures.

System 4: The melody continues with similar eighth-note patterns. The first staff has *a tempo.* and *ff con fuoco.* The second staff has *mf* and *r.h.* Pedal marks are present under the first, second, and third measures.

System 5: The melody continues with similar eighth-note patterns. The first staff has *pp* and *r.h.* Pedal marks are present under the first, second, and third measures.

System 6: The melody continues with similar eighth-note patterns. The first staff has *pp* and *r.h.* Pedal marks are present under the first, second, and third measures.

The score concludes with a final measure marked with a double bar line and the number 1.

sempre *ff*

p

f

ff

Cruc.

ff

Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

Ped. *

Ped. *

1406-6

7

1405-6

DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

Moritz Moszkowski. Op. N° 5.

Molto Allegro. $\text{♩} = 160$.

Secondo.

un poco più *f* *cres.*

f *f* *p* *f* *fz*

Pedal markings: Ped. ☆

1439 - 6

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DANSE HONGROISE.

HUNGARY. ~~~~ UNGARN.

3

Moritz Moszkowski. Op. 23. N° 5.

Molto Allegro $\text{♩} = 160$.

Primo.

The musical score is written for piano and right-hand part. It begins with a tempo marking of 'Molto Allegro' and a metronome indication of 160 beats per minute. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems. The first system includes a 'Ped.' instruction. The second system includes 'un poco' and 'piu f' markings. The third system includes 'f' and 'fz' markings. The fourth system includes 'f' and 'p' markings. The fifth system includes 'Ped.' and 'cres.' markings. The score concludes with a page number of 1439 - 6.

Secondo.

f *Ped.* *ff* *Ped.*

f *Ped.* *ff* *Ped.* *f* *Ped.* *ff* *Ped.*

1. 2. *Ped.* *Ped.* *Ped.*

1. 2. *f* *mf* *Ped.* *Ped.* *Ped.*

f *mf* *f* *mf* *f* *Ped.* *Ped.*

Presto. *ff* *ff* *ff* *Ped.* *Ped.*

1439 - 6

Primo.

7

Primo.

f

mf

f

mf

ff

Presto.

1439 - 6

"TIS ALL FOR THEE."

(DIR. ALLEINE.)

Thomas Moore.

Wm. D. Armstrong.

Andantino $\text{♩} = 60$.

1. Hat mir das Leben Lust gebracht, Ich dank'es Dir, ich dank'es Dir. Die
con espressione.

1. If life for me hath joy or light, 'Tis all from thee, 'tis all from thee. My
sostenuto.

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped.

1. That bei Tag, der Frauen bei Nacht Ge-hö-ren Dir, al-lei-ne Dir. Was
rit.

I thoughts by day, my dreams by night Are but of thee, of on-ly thee. What.

⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped.

1. mir an Hoffnung, Frieden kund, An Bal-sam für das Her-ze wund; Den
a tempo.

1. e'er of hope or peace I know, My zest in joy, my balm in woe, To
a tempo.

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped.

1. Au-gen Dein, dem Menschen Mund, Ich dank'es Dir, ich dank'es Dir.
cres. dim. ad lib.

I those dear eyes of thine I owe; 'Tis all from thee, 'Tis all from thee.

Ped. ⚡ Ped. ⚡ Ped. ⚡ Ped.

3. Ruft mich das Glück an set. nen Thron, Geschie't's mit Dir, geschie't's mit Dir; Und
 2. Mein Her. ze gar ek' ich dich fand, Ge. hör. te Dir, ge. hör. te Dir; Blieb

2. My heart, ev'n ere I saw those eyes, Seem'd doom'd to thee, seem'd doom'd to thee; Kept
 3. When fame would call me to her heights, She speaks by thee, she speaks by thee; And
sostenuto.

3. ei. tel wü. - re mir sein Lohn, Beut' es nicht auch die Ga. - be Dir. Steig'
 2. frei von je. - dem an. dern Band, Blieb ein. zig Dir, al. - lei. ne Dir. Wie

2. pure till then from oth. er ties, 'Twas all for thee, for on. ly thee. Like
 3. dim would shine her proudest lights, Un. shared by thee, on shared by thee. When.
rit.

3. ich. der Mu. - sen Höhn hin. an, Dass mich der Lorbeer mücht umfahn, So
 2. Blu. - men schla. - fen frostbedeckt, So schlief mein Her. ze un. be. fleckt, bis
a tempo.

2. plants that sleep till sun. ny May Calls forth their life, my spir. it lay, Till
 3. e'er I seek the Mu. se's shrine, Where Bards have hung their wreaths di. vine, And
a tempo.

3. hab' ich es für Dich gethan; Mein Streben gilt al. - lei. ne Dir.
 2. es der Lie. - be Strahler weckt, Es leb. - te Dir, al. - lei. ne Dir.
cres. dim. ad lib.

2. touch'd by Love's a wak'ning ray, It lived for thee, it lived for thee.
 3. wish those wreaths of glo. - ry mine, 'Tis all for thee, for on. ly thee.

WONDERFUL THE POWER OF LOVE.

(WIE BERÜHRT MICH WUNDERSAM.)

Franz Bendel.

Slouty and dreamily. $\text{♩} = 100$.

Won - der. ful the pow'r of Love! When one word of
Wie be. rührt mich wun. der. sam oft ein Wort von

♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped.

thine, From thy lips that faith. ful prove, Thrills this heart of mine!
dir, das von dei - ner Lip - pe kam, und von Her - zen mir!

♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped.

a tempo.

Was it mine or was it thine! Ah, thou canst not tell!
Was ist mein, und was ist dein, ach, du weisst es nicht!

Oh! what fate, what mys - ter - y Links us! dear one, speak!
O welch tief Ge - heimniss trägt still der See - le Band!

a tempo.

♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped.

rit. dim.

What has wrought this bliss di-vine, Can thy spir-it tell!
 wie aus dir in Lust und pei-ne mei-ne See-le, spricht
 Heart to heart e-ter-nal-ly! Ah! 'tis vain to seek!
 das aus bei-der Her-zen schlägt, was ein Herz em-pfund

ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

Won-der-ful the pow-er of love! When one word of thine,
 Wie be-rührt mich wun-der-sam oft ein Wort von dir,
 From thy lips that faith-ful prove, Thrills this heart of mine, mine.
 das von dei-ner Lip-pe kam und von Her-zen mir. mir.

pp

ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp rit.

From thy lips that faith-ful prove, Thrills this heart of mine, mine.
 das von dei-ner Lip-pe kam und von Her-zen mir. mir.

rit.

1. 2.

ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp p

ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CHRISTMAS BELLS.

GA VOTTE.

Carl Sidus Op. 214.

Notes marked with an arrow must be struck from the wrist.

Allegretto. ♩ = 132

1210-3

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a tempo.

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the Sisters of Loretto.

3

Carillon Angélique

(ANGELIC CHIMES.)

J.J. Voellmecke.

An Evening Reverie.

Moderato. ♩ = 84.

The musical score is written for a carillon, featuring a piano (treble clef) and a pedal (bass clef) part. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The score consists of four systems of music. The first system begins with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system is marked 'con espressione'. The fourth system includes a '3/4 = 3' marking. Performance instructions include 'Ped.' (pedal) and 'Ped.' (pedal) with various rhythmic values (e.g., 1/2, 3/4, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score also includes various musical notations such as slurs, ties, and dynamic markings (f, p, con espressione).

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9 8 8 8 5

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Leggiero.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* 492 -- 4 * *Ped.* *

First system of musical notation. Treble and bass staves. Treble staff has a fermata over a measure, marked with a dashed line and '8'. Bass staff has a fermata over a measure, marked with a dashed line and '8'. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a fermata over a measure, marked with a dashed line and '8'. Bass staff has a fermata over a measure, marked with a dashed line and '8'. Dynamics include *p*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a fermata over a measure, marked with a dashed line and '8'. Bass staff has a fermata over a measure, marked with a dashed line and '8'. Dynamics include *p*. Pedal markings are present below the bass staff. The instruction *con espressione.* is written above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a fermata over a measure, marked with a dashed line and '8'. Bass staff has a fermata over a measure, marked with a dashed line and '8'. Dynamics include *p*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a fermata over a measure, marked with a dashed line and '8'. Bass staff has a fermata over a measure, marked with a dashed line and '8'. Dynamics include *p*. Pedal markings are present below the bass staff. The instruction *Harmonioso.* is written above the bass staff.

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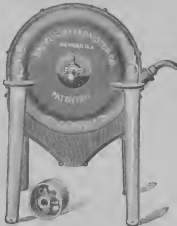
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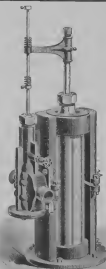



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